

BEST MODES OF ALL

Gowns Never More Picturesque Than Now.

EXTREMES AT HORSE SHOW

General Results of the Dress Display Satisfactory.

Beauty of Coloring, Richness of Material and Grace of Line Distinguishing Features of Costumes—The Surplice Bodice and the Princess Gown—Use of Sequins and Other Decorations—Rise of the Brocade—Shape of the Skirt.

Surely, never were fashions more picturesque than those of the present season. One talks of the renaissance of 1830 modes, but the modes of the day are not a rebirth. They are an evolution.

All that was most attractive in the fashions of 1830 has been utilized by the dress-makers who dictate to womankind, but much that was awkward has been eliminated. In the first place the materials ready for use today are a long way in advance of the 1830 stuffs.

Manufacturers have learned the trick of softening silks, satins and even velvets

and mantle ideas, the ubiquitous bertha, the vogue of braiding, fur trimming, fringes, pendants of all kinds, ruffles, embroidery, buttons, and dyed laces, the skirted coats, the rage for velvet, the silk street and carriage frocks and the extravagance in furs.

Under these headings come details of wide diversity; and though the general outlines of many modish costumes may agree,



there is unusual originality and individuality displayed in the carrying out of the general schemes.

In the matter of embroidery, for example, fancy runs riot. Hand embroidery in all forms is used profusely upon all materials, and the *broderie Anglaise* craze which developed during the summer has taken a fresh hold this winter. It appears in cloth or, more frequently, in the new soft taffetas and is used for everything from cravats to ball gowns and from petticoats to opera cloaks.

Most often it is used in combination with plain material, but exquisite frocks are fashioned entirely from the taffetas em-

the skill and taste of a famous maker. It is of white silk grenadine in fine mesh. These grenadines are, by the way, much seen and are the most durable and serviceable of the thin fabrics.

The grenadine is made upon a foundation of pink taffeta which gives it a delicious flush and its full skirt and bodice are trimmed with bands of sheer, satiny white silk dotted with pin-point dots of black. These bands are set in with rows of open-work stitching, and this touch of hand work at once places the frock far above the commonplace, in spite of its studied simplicity.

Another gown which in the model is costly because it comes from an exclusive firm and yet depends upon line and delicacy rather than ornamentation is of luscious peach pink liberty satin and is made with a surplice blouse folded into a high girde of the satin and draped in Alençon lace, edged with a tiny ruche of pink chiffon. The full skirt has a broad band of lace at the knees, bordered by scrolls of chiffon ruching.

In the model real Alençon is introduced, but imitations of this lace are so beautiful nowadays that the substitution of an imitation will in no way detract from the effectiveness of the gown.

The surplice bodice grows in favor and is worn either with or without a transparent guimpe and collar. American women generally have never adopted the London fashion of wearing the décolleté bodice and picture hat at restaurant dinners, etc., but there is an increasing tendency to leave the throat free, and the surplice is a happy compromise.

The high girde tends more and more toward a deep sharp point at the bottom in front, although the rounded line is still seen, and upon many of the newest bodices the girde is omitted altogether, but the bottom of the bodice front takes the long point and the material is draped up toward the bust so that there is a girde effect. Upon these draped bodices lace-draped sleeves and bertha are used as trimming, and the results are a greater sharpness of figure outline than has been customary and a definite suggestion of the Watteau and pannier period.

On the other hand, we have the vogue of the princess gown, which is wont to break its soft, long lines at the bust by the fullest of little boleros, though the princess is often trimmed more severely in bertha fashion. An extreme model in the princess persuasion has been sketched here as giving what its enthusiastic designer called "the true silhouette of a chic woman."

to the figure, suggests the gracious outlines of that figure.

On the bottom of the frock is elaborate flouncing and incrustation of handsome lace, while falling over the shirred tucks at the bust, and breaking the princess line, is a coquettish full bolero of lace. The elbow sleeves are of lace.

As has been said before this model, while beautiful, notes an extreme, but surely in



Horse Show days one may be pardoned for drifting into discussion of sartorial *éditions de luxe*. Under cover of this pardon, mention may be made of a net and paillette costume, which was a marvel.

Many of the robes glittering with sequins are fearful as well as wonderful, and it is doubtful whether the elaborate extravagance of the new robes covered with brilliant blue, green or copper paillettes will find any favor with women of good taste; but the opalescent and moonlight paillettes are really beautiful, and exquisite effects are obtained by their use.

The gown in question has a foundation of

The rise of the brocade has been apparent, and among the new brocades of which quaint attractive frocks are made, the very soft white satin ground brocade in velvet garlands or bouquets in faint, delicate colorings, is a prime favorite. The description sounds stiff and bulky, but the material, velvet and all, is scarcely heavier or stiffer than a mirror crêpe and drapes with wonderful softness.

Here again is a temptation to turn aside into the primrose paths of rank extravagance. One Horse Show gown certainly deserves description, for the sketch of it gives no idea of its coloring.

The material was white satin, soft as crêpe, yet very rich and lustrous, over which wandered delicate sprays and garlands of velvet in the palest pinks and blues and greens, a suggestion of color rather than real color, and scattered at intervals wide enough to allow glancing expanses of the lustrous ivory satin.

The full skirt had at the bottom a deep shaped flounce of brocade headed by a deep band of lace with scalloped edges. Above the lace was a very deep band of white chiffon, down which fell hand embroidered white tendrils and blossoms. A second band of lace bordered the upper edge of the chiffon, and in spite of all this horizontal trimming the skirt length seemed one harmonious whole, so deftly were the materials mingled.

The bodice was of the pointed front, draped to the bust variety, with a bertha and sleeve drapery of brocade and lace. The undersleeve was of chiffon and lace, as were the guimpe and the collar, and down the front from throat to bust ran a double frill of lace, along whose middle line fell a shower of little chiffon pendants.

The gown in question has a foundation of

white glacé silk. Over this is a veiling of turquoise blue chiffon and upon that is draped a robe of white net with paillettes of moonlight sequins. At the skirt bottom and elsewhere the paillettes are grouped into raised garlands and bow knots, and small turquoise cabochons are introduced into the design.

There is a bouffant under sleeve of blue chiffon, over which falls a sloping wing sleeve of the net with paillettes bordered with garland design and edged with two tiny cords of turquoise satin. This satin piping or cording finishes all the edges of the gown, and the wristband above the



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frills, the high girde and a soft chon at the bust, are of the turquoise liberty satin.

The bunched paillette passementeries in opal or moonlight coloring are excellent trimmings for the dinner and evening gowns of chiffon, velvet in light colors, which are so much the mode, and handsome lace is an almost inevitable accompaniment of these same velvets. No handsomer gowns have appeared at the swell restaurants during the last week, than these same light colored velvets, but though they do not muss and crumple as did the velvets of old, they do soil with appalling readiness and cannot be recommended for the woman who has few gowns. In the darker colors, however, chiffon velvet in good quality is a very fair investment and nothing is more modish this season.

as are cut-out cloth bands and motifs. Some of the cut-out cloth is buttonholed in silk, after the fashion of Mabeline work, but, more often, the cloth edges are merely cut and left raw.

These cloth trimmings are considered particularly smart upon velvet street costumes, and frequently appliques of cut-out cloth will cover the bottom of a skirt as far up as the knees.

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REGINA

"QUEEN OF MUSIC-MAKERS"

Knee trimming, which means trimming covering the skirt from knees to hem, or broad horizontal trimming set on around the skirt at knee height, is one of the late ideas, and although the band trimming set on so high, cuts the skirt below the high set trimming, although all semblance of a separate flounce is avoided.

Possibly this knee arrangement is a result of the necessity for making a rather clinging skirt top flare into much fullness around the feet, for a deep circular flounce often forms the part of the skirt below the high set trimming, although all semblance of a separate flounce is avoided.

Another odd skirt arrangement which is less remarkable than it sounds, consists in combining a heavy lower skirt with a lightweight upper skirt. That is, a shaped flounce of heavy material such as velvet forms the skirt from knee to hem,

while the upper skirt is of a lighter material, such as silk or satin, and is trimmed with a light flounce of the same material.

The scalloped laces are not, however, the irregularly outlined laces of earlier seasons, but are in their most modish expression, straight on their upper edge and scalloped only at the bottom. Among the successful novelties is such lace in macramé and other heavy threads, with deep fringe knotted into the scallops of the lower edge.

Macramé and other string laces have an increasing vogue, silk fibre lace holds a prominent place, and Venetian lace, which consorts regally with the popular velvet, is a prime favorite. Then the lighter laces, Chantilly, Alençon and Valenciennes have their uses, but one sees little of the Irish point, so much in evidence a short time ago.

With laces, formed of cut-out designs in cloth filled in by lace stitches in linen, wool or heavy silk thread, are effectively utilized for the trimming of zibeline, silk and velvet,

but from knee to waist the skirt is of chiffon, crêpe or some other soft, light material.

The union of the two is, of course, effected by some ingenious band or inset trimming, and the two materials are again combined in the bodice, which is likely to have some form of bolero. One color is maintained throughout the frock, and this somewhat eccentric fashion opens the way to the use of old frocks in the making of new ones.

India and China silks seem to be finding a new popularity in this season of soft stuffs, and they are used not only in the light colors for house and evening frocks, but in the darker colors such as brown, blue, dahlia, etc., for daytime frocks. Many of them are embroidered all over in self color and in delicate patterns, a scattered wheat head design being popular.

The shawl wrap is the most costly of the gown, because of the fine embroidery which trails all over the upper or lower part of the garment, but this elaboration is not necessary, and the sketch was made merely to illustrate the shawl idea, which enters into so many of the new mantles.

Ruches and *broderie Anglaise* are used in the trimming of many of the evening gowns, and lace and fur are omnipotent.

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Chiffon in dark colors is another material now utilized for daytime wear, even upon wintry days, but the heavier varieties of chiffon are usually chosen. At a restaurant luncheon last week one woman wore a frock of royal blue chiffon made up over blue, and trimmed in lace and sable tails.

Emerald green chiffon trimmed in black chintilly and made over a white silk foundation veiled in white chiffon was another frock seen later in the day at the same restaurant, and with it the wearer wore a broad Empire scarf of ermine and an ermine toque trimmed in deep lured Russian velvet.

Even more attractive and luxurious than the gowns of the fashionable women are the cloaks and wraps worn over the gowns, and the observer who does not see the up to date restaurant or theatre party until its women are divorced of wraps and seated has missed half the show. They are of all materials and of all conceivable forms, these evening coats—kimono, shawl shape, bonne femme, Empire military, mantle; but there is really no end to the list.

A majority of them are in three-quarter or full length, and, from the gorgeous satin, lace and sable creation to the plain cloth, simply braided, they are artistic and becoming.

The five coats selected for illustration in the large cut are not of the most extravagant type, for they do not boast costly fur, but they are fairly representative. The first of pale blue face cloth reaching to the feet, made with a deep cape and trimmed with tiny gold buttons and black braid bands, is a French model, chic as it is simple.

All of its edges are bound in black, and its military collar is braided in black and gold. In a darker color this model would be exceedingly serviceable, but the light blue and black and gold are most effective.

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into a pliability that gives grace and charm, and while the products of the modern looms do not, in point of gorgeous richness, excel the old time silks and velvets of Lyons and Genoa, they are infinitely more adaptable and lend themselves readily to artistic lines and color schemes. Carried out in these beautiful supple materials the 1830 fashions take on new grace and lose all that was stiff and clumsy.

To be sure, one hears rumors of crinolines, but they are only rumors; and though no doubt dressmakers would be willing for novelty's sake to launch the crinoline, women have so far set their faces steadily against that revival. The round, full skirts, the horizontal trimming, the ruchings and fringes, the pelerine, the drooping shoulder—all these are accepted, but the full skirt is modified by a plain front breadth or panel, and though flaring voluminously around the feet, it still falls in graceful lines and, thanks to the quality of the new materials, has a clinging effect, even at its fullest.

This week, one has had a chance, here in New York, to see the extremes in winter fashions; and, while much that is fantastic rather than beautiful has appeared at Horse Show and restaurant and on the street, the general results of the display are satisfactory.

Beauty of coloring, richness of material and grace of line distinguish a majority of the costumes worn by women who lay claim to a place among leaders of fashion, and the crowd of well dressed femininity that cannot share the leadership follows, at a respectful distance, in the same path.

Briefly summed up, these are the con-



spicious features of the extreme modes—the full, round skirt, the high girde or bodice draped in girde effect, the exaggerated shoulder length, the very full elbow, whose fullness is most emphasized at the elbow and above, the pelerine, shawl,

brodered all over in the open work button-holed designs. Gown patterns of this description, including broad and narrow flouncing, and all over embroidery for the body of the gown, are shown by some importers, and corresponding materials may be bought by the yard in some shops.

One firm, noted for imported frocks of the expensive simplicity type which demands much hand work, has in its show room some lovely frocks in *broderie Anglaise* taffeta, which, though devoid of fussiness and gorgeousness, are distinctly chic and would be ideal house frocks for debutantes. One of these models in palest straw color has a place among the illustrations here.

The gown is all in one tone and has, in addition to the open work embroidery, no trimming, save tiny bands and fagot stitching. Its lines, too, are of the simplest, yet it achieves cachet where many a more showy gown would fail.

Richness, elegance, costliness are seen in a host of costumes, yet it must be borne in mind that these are, mercifully, not obligatory, and not even the rather costly simplicity of the frocks just described is essential. Now that the line has assumed so much importance materials not very costly—liberty satin, crêpe, taffeta, etc.—may be made up with little or no expensive trimming and yet be most attractive and up to date. The simple, full skirts with only self tucks, ruchings or bouillonées for trimming are quite as well liked as the elegant lace incrustated, embroidered or appliqué skirts, and the surplice, bertha or deep yoke bodice does not of necessity call for extravagant trimming.

There is, for instance, a little dinner gown among the sketches which could readily be made at home and whose materials are inexpensive, yet it represents

maker credit. Mousseline de sole is the material, in the palest of pearly grays, and from bust to well below the hip line tiny shirred tucks run round the body of the frock, which, though not clinging closely



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